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Recent Gifts to the Archives



Each year the BSO Archives receives as gifts a rich assortment of historical documents, photographs, sound recordings, and other memorabilia relating to the orchestra's history. A sampling of these gifts is currently on display in the Cohen Wing display cases, representing gifts received from current and former BSO members, and gifts relating to Tanglewood, the BSO's summer home. Two items are pictured here: a 1936 caricature by Martha Powell Satchell of the BSO under Serge Kousse-

vitzky, donated by former BSO cellist Robert Ripley; and a

Whitestone photo of pianist Van Cliburn and then music director Erich Leinsdorf after a 1963 Tanglewood performance of Brahms's Piano Concerto No. 2, part of a large collection donated to the Archives in 1995 by the Eagle Publishing Company.



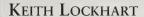
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In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fifth Pops season, Mr. Lockhart has conducted more than 300 concerts; made thirty-four television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led ten national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1996 Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album

exclusive recording contract with RCA Victor. The Celtic Album was nominated for a 1999 Grammy Award in a new classical category. In June they re-

leased a new album of American patriotic music, A Splash of Pops.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Minnesota Orchestra, the Montreal Symphony, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra. Notable recent engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera; the Cincinnati Chamber Orchestra's New York debut at Town Hall; and guest conducting debuts with the San Francisco Symphony, New York Philharmonic, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Orchestra, St. Paul Chamber Orchestra, Dallas Symphony, and Philadelphia Orchestra. The current season brings his Houston Symphony debut.

Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

American Visions
The Celtic Album [nominated for a Grammy, 1999] with Eileen Ivers, violin, and Cherish the Ladies
Holiday Pops
Runnin' Wild: The Boston Pops
Play Glenn Miller
with John Pizzarelli and the King's Singers
A Splash of Pops

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. Mr. Lockhart holds honorary doctorates from the Boston Conservatory, awarded in 1996, and Northeastern University, awarded in June 1998.

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JOHN WILLIAMS

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame

Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than eighty films, including Star Wars: The Phantom Menace, Stepmom, Saving Private Ryan, Amistad, The Lost World, Rosewood, Sleepers, Nixon, Sabrina, Schindler's List, Jurassic Park, Home Alone 2, Far and Away, IFK, Hook, Home Alone, Presumed Innocent, Born on the Fourth of July, the three Indiana Jones films, The Accidental Tourist, Empire of the Sun, The Witches of Eastwick, E.T. (the Extra-Terrestrial), Superman, Close Encounters of the Third Kind, the Star Wars trilogy, Jaws, and Goodbye, Mr. Chips. He has received thirty-seven Academy Award nominations, most recently for Saving Private Ryan, and has been awarded five Oscars, one British Academy Award, seventeen Grammys, and three Golden Globes, as well as several gold and platinum records. His score for the film Schindler's List earned him both an Oscar and a Grammy. He recently completed scoring Alan Parker's film Angela's Ashes, based on Frank McCourt's best-selling memoir, as well as Steven Spielberg's seventeen-minute film The Unfinished Journey (narrated by President Clinton and produced by Quincy Jones), to be premiered in Washington, D.C., for the New Millennium Celebration events. Upcoming film projects with Mr. Spielberg include Minority Report and Memoirs of a Geisha.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, and the themes for the 1984, 1988, and 1996 Summer Olympic games. In April 1999 the Boston Symphony gave the world premiere performances of for Seiji!, which Mr. Williams composed as a gift to honor Seiji Ozawa's twenty-fifth anniversary as BSO music

Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical: Joy to the World featuring Robin Williams, narrator Music of the Night The Spielberg/Williams Collaboration Summon the Heroes

On Philips:
By Request
Pops Out of This World
The Very Best of the Boston Pops

director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras.



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Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and Music Director Laureate of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship

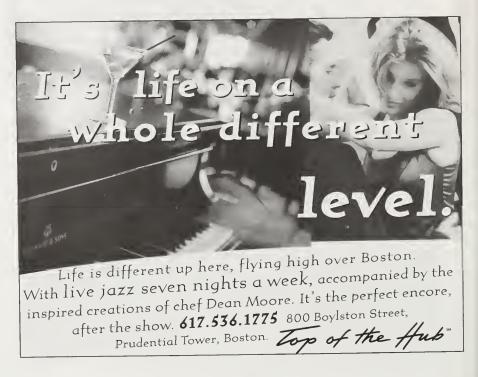
student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

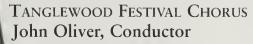
In addition to these Holiday Pops concerts, Mr. Dickson's current season has included a Boston Classical Orchestra concert featuring Boston Symphony principals Jacques Zoon, flute, and Ann Hobson Pilot, harp, as soloists. Mr. Dickson will lead the BCO in another concert in spring 2000. As a guest conductor, Mr. Dickson has conducted Pops concerts throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a July 4, 1998, concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; Pops concerts with the San Francisco Symphony; holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England. Last summer he shared the podium with Keith Lockhart for the "Pops by the Sea" concert in Hyannis. At the 1998 "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and, most recently, an autobiography entitled *Beating Time*, *A Musician's Memoir*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.







Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan. In February 1998, singing from the General Assembly

Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa conducted the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood. The chorus has collaborated with Seiji Ozawa and the BSO on numerous recordings and may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra—Joy to the World, on Sony Classical and We Wish You a Merry Christmas, on Philips—and the RCA Victor albums Holiday Pops and A Splash of Pops with Keith Lockhart and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams' *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and conducted the orchestra most recently in July 1998. In May 1999, Mr. Oliver prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony in Japan.

Tanglewood Festival Chorus John Oliver, Conductor

(A selection of singers from the following Holiday Pops roster will be performing in each concert.)

Sopranos
Michelle Nicole
Abadia
Carol Amaya
Britta Anderson
Emily Anderson
Bree K. Arsenault
Leslie M.
Ballantyne
Michele M.
Bergonzi

Barbara Berry
Lynda S. Borucki
Sarah S. Brannen
Ruth BrittoPacumio
Carissa Burkhart
Susan Cavalieri
Catherine Cave
Danielle
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Nami Cho

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Tamara Smirnova Beranek Chair, fully funded in perpetuity Nurit Bar-Josef Edward and Bertha C. Rose Chair Bo Youp Hwang

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‡Sheila Fiekowsky Jennie Shames

Valeria Vilker Kuchment

*Tatiana Dimitriades *Si-Jing Huang

*Nicole Monahan *Wendy Putnam

*Xin Ding

*Sae Shiragami *Haldan Martinson

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Vyacheslav Uritsky James F. and Barbara Cleary Chair Ronald Knudsen Joseph McGauley

Ronan Lefkowitz *Nancy Bracken

*Aza Raykhtsaum *Bonnie Bewick

James Cooke *Victor Romanul

*Catherine French

*Kelly Barr

*Elita Kang

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Robert Barnes Deborah and Michael Davis Chair Burton Fine

*Michael Zaretsky *Marc Jeanneret

Mark Ludwig Rachel Fagerburg

Edward Gazouleas

Kazuko Matsusaka Susan Culpo

Cellos

Martha Babcock Helene and Norman L. Cahners Chair Sato Knudsen Joel Moerschel Luis Leguía

Carol Procter *Ronald Feldman * Jerome Patterson

*Jonathan Miller *Owen Young *Andrew Pearce

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THE BOSTON POPS ESPLANADE ORCHESTRA KEITH LOCKHART, Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Friday evening, December 10, at 7:30 Saturday afternoon, December 11, at 3 Saturday evening, December 11, at 7:30 Thursday evening, December 23, at 7:30

Holiday Pops Series Sponsored by FleetBoston Financial

Prologue from Hodie (This Day) Vaughan Williams

The Holly and the Ivy—Fantasy on Christmas Carols Arnold-Palmer

A Christmas Carol Ives

Farandole from L'Arlésienne Bizet

trad.-Rutter

Jesu, Joy of Man's Desiring Bach

A Christmas Greeting (The Carols of Alfred Burt) arr. Courage

Come, Dear Children—All On a Christmas Morning—Caroling, Caroling—O, Harken Ye

INTERMISSION

We Wish You a Merry Christmas trad.-Harris

Excerpts from Duke Ellington's *Nutcracker* (after Tchaikovsky) arr. Tyzik Sugar-Rum Cherry—Peanut Brittle Brigade

Feliz Navidad: A Christmas Medley arr, Hollenbeck

The Christmas Song Tormé/Wells-Morley

In memory of Mel Tormé

Go Tell It On the Mountain

How the Grinch Stole Christmas Hague/Geisel-Troob

WILL LEBOW, narrator

A Merry Little Sing-Along arr. Reisman

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!— Winter Wonderland—Jingle Bells

Sing-along lyrics appear on page 45.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records. Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA KEITH LOCKHART, Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Sunday afternoon, December 12, at 3 Sunday evening, December 12, at 7:30 RONALD KNUDSEN conducting

Holiday Pops Series Sponsored by FleetBoston Financial

A Christmas Festival

arr. Anderson/Courage

Joy to the World—Deck the Halls—God Rest Ye Merry, Gentlemen—Good King Wenceslas—Hark! The Herald Angels Sing—The First Noël—Silent Night—Jingle Bells—O Come All Ye Faithful

Prelude to Hansel and Gretel

Humperdinck

Farandole from L'Arlésienne

Bizet

Bach

Jesu, Joy of Man's Desiring

arr. Courage

A Christmas Greeting (The Carols of Alfred Burt)
Come, Dear Children—All On a Christmas Morning—
Caroling, Caroling—O, Harken Ye

INTERMISSION

We Wish You a Merry Christmas

trad.-Harris

Parade of the Wooden Soldiers, from Chauve Souris

Jessel-Gould

Excerpts from Home Alone

Williams

Somewhere in My Memory—Merry Christmas, Merry Christmas

Carol of the Drum

Davis-Wright/Miller

Waltz of the Flowers, from The Nutcracker

Tchaikovsky

Mary's Little Boy Child

Hairston-Hollenbeck

A Merry Little Sing-Along

arr. Reisman

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!— Winter Wonderland—Jingle Bells

Sing-along lyrics appear on page 45.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records. Baldwin Piano

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THE BOSTON POPS ORCHESTRA KEITH LOCKHART, Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Monday evening, December 13, at 7:30 Tuesday evening, December 14, at 7:30

Holiday Pops Series Sponsored by BankBoston

Monday Evening's Performance Sponsored by American Airlines

Prologue from Hodie (This Day) Vaughan Williams

The Holly and the Ivy—Fantasy on Christmas Carols Arnold-Palmer

A Christmas Carol Ives

Go Tell It On the Mountain trad.-Rutter

Farandole from L'Arlésienne Bizet

Jesu, Joy of Man's Desiring Bach

A Christmas Greeting (The Carols of Alfred Burt) arr. Courage Come, Dear Children—All On a Christmas Morning—

Caroling, Caroling-O, Harken Ye

INTERMISSION

We Wish You a Merry Christmas trad.-Harris

Excerpts from Duke Ellington's *Nutcracker* (after Tchaikovsky) arr. Tyzik Sugar-Rum Cherry—Peanut Brittle Brigade

Feliz Navidad: A Christmas Medlev arr. Hollenbeck

The Christmas Song Tormé/Wells-Morley

In memory of Mel Tormé

How the Grinch Stole Christmas Hague/Geisel-Troob

WILL LEBOW, narrator

A Merry Little Sing-Along arr. Reisman

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—Winter Wonderland—Jingle Bells

Sing-along lyrics appear on page 45.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records. Baldwin Piano

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THE BOSTON POPS ORCHESTRA KEITH LOCKHART, Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Thursday evening, December 16, at 7:30

Holiday Pops Series Sponsored by FleetBoston Financial

This Evening's Performance Sponsored by EMC Corporation

Prologue from Hodie (This Day) Vaughan Williams

The Holly and the Ivy—Fantasy on Christmas Carols Arnold-Palmer

A Christmas Carol Ives

Farandole from L'Arlésienne Bizet

trad.-Rutter

Iesu, Iov of Man's Desiring Bach

A Christmas Greeting (The Carols of Alfred Burt) arr. Courage

Come, Dear Children—All On a Christmas Morning—Caroling, Caroling—O, Harken Ye

INTERMISSION

We Wish You a Merry Christmas trad.-Harris

Excerpts from Duke Ellington's *Nutcracker* (after Tchaikovsky) arr. Tyzik Sugar-Rum Cherry—Peanut Brittle Brigade

Feliz Navidad: A Christmas Medley arr. Hollenbeck

The Christmas Song Tormé/Wells-Morley

In memory of Mel Tormé

Go Tell It On the Mountain

How the Grinch Stole Christmas Hague/Geisel-Troob

WILL LEBOW, narrator

A Merry Little Sing-Along arr. Reisman

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—Winter Wonderland—Jingle Bells

Sing-along lyrics appear on page 45.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records. Baldwin Piano

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THE BOSTON POPS ORCHESTRA KEITH LOCKHART, Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Friday afternoon, December 17, at 1 Friday evening, December 17, at 8:30

Holiday Pops Series Sponsored by FleetBoston Financial

Friday Evening's Performance Sponsored by John Hancock

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Please refer to the insert for program selections.

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THE BOSTON POPS ORCHESTRA KEITH LOCKHART, Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Saturday afternoon, December 18, at 3 Saturday evening, December 18, at 7:30 RONALD KNUDSEN conducting

Holiday Pops Series Sponsored by FleetBoston Financial

Prologue from Hodie (This Day) Vaughan Williams

The Holly and the Ivy—Fantasy on Christmas Carols Arnold-Palmer

A Christmas Carol Ives

Go Tell It On the Mountain trad.-Rutter

Farandole from L'Arlésienne Bizet

Jesu, Joy of Man's Desiring Bach

A Christmas Greeting (The Carols of Alfred Burt) arr. Courage

Come, Dear Children—All On a Christmas Morning—Caroling, Caroling—O, Harken Ye

INTERMISSION

We Wish You a Merry Christmas trad.-Harris

Excerpts from Duke Ellington's *Nutcracker* (after Tchaikovsky) arr. Tyzik Sugar-Rum Cherry—Peanut Brittle Brigade

Feliz Navidad: A Christmas Medley arr. Hollenbeck

The Christmas Song Tormé/Wells-Morley

In memory of Mel Tormé

How the Grinch Stole Christmas Hague/Geisel-Troob

JERRY KISSEL, narrator

A Merry Little Sing-Along arr. Reisman

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!— Winter Wonderland—Jingle Bells

Sing-along lyrics appear on page 45.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records. Baldwin Piano

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THE BOSTON POPS ORCHESTRA KEITH LOCKHART, Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Sunday afternoon, December 19, at 3 Monday afternoon, December 20, at 3 Monday evening, December 20, at 7:30

Tuesday evening, December 21, at 7:30 Wednesday evening, December 22, at 7:30

BRUCE HANGEN conducting

Holiday Pops Series Sponsored by FleetBoston Financial

Monday Afternoon's Performance Sponsored by EMC Corporation

Prologue from Hodie (This Day)

Vaughan Williams

The Holly and the Ivy-Fantasy on Christmas Carols

Arnold-Palmer

A Christmas Carol

Ives

Go Tell It On the Mountain

trad.-Rutter

Farandole from *L'Arlésienne* Jesu, Joy of Man's Desiring

Bizet Bach

A Christmas Greeting (The Carols of Alfred Burt)

arr. Courage

Come, Dear Children—All On a Christmas Morning—

arr. Courage

Caroling, Caroling-O, Harken Ye

INTERMISSION

We Wish You a Merry Christmas

trad.-Harris

Excerpts from Duke Ellington's Nutcracker (after Tchaikovsky)

arr. Tyzik

Sugar-Rum Cherry—Peanut Brittle Brigade

Feliz Navidad: A Christmas Medley

arr. Hollenbeck

The Christmas Song

Tormé/Wells-Morley

In memory of Mel Tormé

How the Grinch Stole Christmas

Hague/Geisel-Troob

WILL LEBOW, narrator [Sunday and Monday]

JERRY KISSEL, narrator [Tuesday and Wednesday]

A Merry Little Sing-Along

arr. Reisman

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!— Winter Wonderland—Jingle Bells

Sing-along lyrics appear on page 45.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records. Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA KEITH LOCKHART, Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Sunday evening, December 19, at 7:30

BRUCE HANGEN conducting

Holiday Pops Series Sponsored by FleetBoston Financial

Prologue from Hodie (This Day) Vaughan Williams

The Holly and the Ivy—Fantasy on Christmas Carols Arnold-Palmer

A Christmas Carol Ives

Go Tell It On the Mountain trad.-Rutter

Farandole from L'Arlésienne Bizet

Jesu, Joy of Man's Desiring Bach

A Christmas Greeting (The Carols of Alfred Burt) arr. Courage

Come, Dear Children—All On a Christmas Morning—Caroling, Caroling—O, Harken Ye

INTERMISSION

We Wish You a Merry Christmas trad.-Harris

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The Christmas Song Tormé/Wells-Morley

In memory of Mel Tormé

How the Grinch Stole Christmas Hague/Geisel-Troob

WILL LEBOW, narrator

A Merry Little Sing-Along arr. Reisman

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records. Baldwin Piano

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THE BOSTON POPS ORCHESTRA KEITH LOCKHART, Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Tuesday afternoon, December 21, at 3 Wednesday afternoon, December 22, at 3

RONALD KNUDSEN conducting

Holiday	/ Pops	Series	Sponsored	by FleetBoston	Financial
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Prologue from Hodie (This Day) Vaughan Williams

The Holly and the Ivy-Fantasy on Christmas Carols Arnold-Palmer

A Christmas Carol Ives

Go Tell It On the Mountain trad.-Rutter

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How the Grinch Stole Christmas

Hague/Geisel-Troob WILL LEBOW, narrator

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Thursday afternoon, December 23, at 3

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HARRY ELLIS DICKSON conducting:

A Christmas Festival

arr. Anderson/Courage

Joy to the World—Deck the Halls—God Rest Ye Merry, Gentlemen—Good King Wenceslas—Hark! The Herald Angels Sing—The First Noël—Silent Night—Jingle Bells—O Come All Ye Faithful

Prelude to Hansel and Gretel

Humperdinck

Jesu, Joy of Man's Desiring

Bach

Waltz of the Flowers, from The Nutcracker

Tchaikovsky

A Christmas Greeting (The Carols of Alfred Burt)

arr. Courage

Come, Dear Children—All On a Christmas Morning—Caroling, Caroling—O, Harken Ye

INTERMISSION

KEITH LOCKHART conducting:

We Wish You a Merry Christmas

trad.-Harris

Excerpts from Duke Ellington's Nutcracker (after Tchaikovsky)

arr. Tyzik

Sugar-Rum Cherry—Peanut Brittle Brigade

Feliz Navidad: A Christmas Medley

arr. Hollenbeck

The Christmas Song

Tormé/Wells-Morley

In memory of Mel Tormé

How the Grinch Stole Christmas

Hague/Geisel-Troob

WILL LEBOW, narrator

A Merry Little Sing-Along

arr. Reisman

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!— Winter Wonderland—Jingle Bells

Sing-along lyrics appear on page 45.

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BRUCE HANGEN and HARRY ELLIS DICKSON conducting

Holiday Pops Series Sponsored by FleetBoston Financial

HARRY ELLIS DICKSON conducting:

A Christmas Festival

arr. Anderson/Courage

Joy to the World—Deck the Halls—God Rest Ye Merry, Gentlemen—Good King Wenceslas—Hark! The Herald Angels Sing—The First Noël—Silent Night—Jingle Bells—O Come All Ye Faithful

Prelude to Hansel and Gretel

Humperdinck

Jesu, Joy of Man's Desiring

Bach

Waltz of the Flowers, from The Nutcracker

Tchaikovsky

A Christmas Greeting (The Carols of Alfred Burt)

arr. Courage

Come, Dear Children—All On a Christmas Morning—Caroling, Caroling—O, Harken Ye

INTERMISSION

BRUCE HANGEN conducting:

We Wish You a Merry Christmas

trad.-Harris

Excerpts from Duke Ellington's *Nutcracker* (after Tchaikovsky)
Sugar-Rum Cherry—Peanut Brittle Brigade

arr. Tyzik

Feliz Navidad: A Christmas Medley

arr. Hollenbeck

The Christmas Song

Tormé/Wells-Morley

In memory of Mel Tormé

Hague/Geisel-Troob

How the Grinch Stole Christmas

A Merry Little Sing-Along

WILL LEBOW, narrator

arr. Reisman

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GLORIÆ DEI CANTORES, Elizabeth Patterson, Director

Sunday afternoon, December 26, at 3 Sunday evening, December 26, at 7:30 Monday evening, December 27, at 7:30 Tuesday evening, December 28, at 7:30 Wednesday evening, December 29, at 7:30

BRUCE HANGEN conducting Holiday Pops Series Sponsored by FleetBoston Financial

Prologue from *Hodie* (*This Day*) Vaughan Williams

The Holly and the Ivy—Fantasy on Christmas Carols Arnold-Palmer

O Prince of Peace Helms/Near

GLORIÆ DEI CANTORES

Go Tell It On the Mountain trad.-Rutter

Farandole from L'Arlésienne Bizet

Jesu, Joy of Man's Desiring

Bach

A Christmas Greeting (The Carols of Alfred Burt) arr. Courage

Come, Dear Children-All On a Christmas Morning-

Caroling, Caroling—O, Harken Ye

INTERMISSION

We Wish You a Merry Christmas trad.-Harris

Excerpts from Duke Ellington's Nutcracker (after Tchaikovsky) arr. Tyzik

Sugar-Rum Cherry—Peanut Brittle Brigade

What Cheer Walton

GLORIÆ DEL CANTORES

Feliz Navidad: A Christmas Medley arr. Hollenbeck

The Christmas Song Tormé/Wells-Morley

In memory of Mel Tormé

How the Grinch Stole Christmas Hague/Geisel-Troob

WILL LEBOW, narrator

JERRY KISSEL, narrator

[Wednesday only]

A Merry Little Sing-Along

arr. Reisman

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—Winter Wonderland—Jingle Bells

winter wonderland—Jingle bell

Sing-along lyrics appear on page 45.

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THE BOSTON POPS ESPLANADE ORCHESTRA KEITH LOCKHART, Conductor

GLORIÆ DEI CANTORES, Elizabeth Patterson, Director

Thursday afternoon, December 30, at 3 Thursday evening, December 30, at 7:30

Holiday Pops Series Sponsored by FleetBoston Financial

Prologue from Hodie (This Day)

Vaughan Williams

The Holly and the Ivy—Fantasy on Christmas Carols

O Prince of Peace
GLORIÆ DEI CANTORES

Go Tell It On the Mountain

trad.-Rutter

Farandole from L'Arlésienne

Jesu, Joy of Man's Desiring

Vaughan Williams

Arnold-Palmer

Helms/Near

Bizet

Bizet

A Christmas Greeting (The Carols of Alfred Burt)
Come, Dear Children—All On a Christmas Morning—
Caroling, Caroling—O, Harken Ye

INTERMISSION

arr. Courage

We Wish You a Merry Christmas trad.-Harris

Excerpts from Duke Ellington's Nutcracker (after Tchaikovsky) arr. Tyzik

Sugar-Rum Cherry—Peanut Brittle Brigade

What Cheer Walton

GLORIÆ DEI CANTORES

Feliz Navidad: A Christmas Medley arr. Hollenbeck

The Christmas Song Tormé/Wells-Morley

In memory of Mel Tormé

How the Grinch Stole Christmas Hague/Geisel-Troob

WILL LEBOW, narrator [Thursday afternoon] JERRY KISSEL, narrator [Thursday evening]

A Merry Little Sing-Along arr. Reisman

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!— Winter Wonderland—Jingle Bells

Sing-along lyrics appear on page 45.

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RUDOLPH THE RED-NOSED REINDEER Words and music by Johnny Marks

Rudolph, the red-nosed reindeer, Had a very shiny nose. And if you ever saw it, You would even say it glows.

All of the other reindeer Used to laugh and call him names. They never let poor Rudolph Join in any reindeer games.

Then one foggy Christmas Eve, Santa came to say: "Rudolph, with your nose so bright, Won't you guide my sleigh tonight?"

Then how the reindeer loved him, As they shouted out with glee: "Rudolph, the red-nosed reindeer, You'll go down in history!"

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

Words and music by Hugh Martin and Ralph Blane

Have yourself a merry little Christmas, let your heart be light; From now on, our troubles will be out of

sight. Have yourself a merry little Christmas, make the Yuletide gay;

From now on, our troubles will be miles away.

Here we are as in olden days, Happy golden days of yore. Faithful friends who are dear to us Gather near to us once more.

Through the years we all will be together, if the Fates allow;

Hang a shining star upon the highest bough, And have yourself a merry little Christmas now.

LET IT SNOW! LET IT SNOW! LET IT SNOW!

Words by Sammy Cahn Music by Jule Styne

Oh! the weather outside is frightful, But the fire is so delightful, And since we've no place to go, Let it snow! Let it snow! Let it snow!

It doesn't show signs of stopping, And I brought some corn for popping; The lights are turned 'way down low. Let it snow! Let it snow! Let it snow! When we finally kiss goodnight, How I'll hate going out in the storm! But if you'll really hold me tight, All the way home I'll be warm.

The fire is slowly dying, And my dear, we're still good-bye-ing. But as long as you love me so, Let it snow! Let it snow! Let it snow!

WINTER WONDERLAND Words by Dick Smith Music by Felix Bernard

Sleigh-bells ring, are you list'nin'? In the lane, snow is glist'nin'. A beautiful sight, we're happy tonight, Walkin' in a winter wonderland!

Gone away is the blue-bird, Here to stay is a new bird. He sings a love song, as we go along, Walkin' in a winter wonderland!

In the meadow we can build a snowman, Then pretend that he is Parson Brown:
He'll say, "Are you married?"
We'll say, "No, man!
But you can do the job when you're
in town"—

Later on, we'll conspire,
As we dream by the fire,
To face unafraid, the plans that we made,
Walkin' in a winter wonderland!

JINGLE BELLS Words and music by J.S. Pierpont

Dashing thro' the snow, in a one-horse open sleigh,
O'er the fields we go, laughing all the way;
Bells on bobtail ring, making spirits bright;
What fun it is to ride and sing
A sleigh-ing song to-night.—Oh!

Jingle bells, jingle bells, jingle all the way! Oh what fun it is to ride
In a one-horse open sleigh-eigh!
Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh.

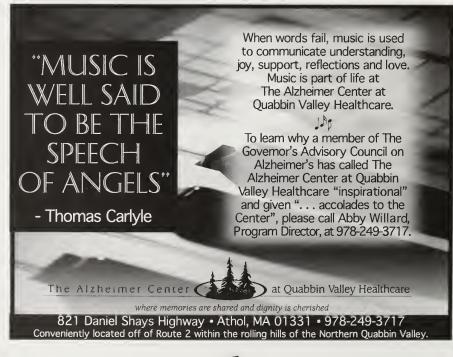
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Notes on the Music

At this season's Holiday Pops concerts, audiences in Symphony Hall will hear a variety of selections with a Christmas or winter theme, some of them old favorites and some newly arranged especially for the Pops. Here are notes on some of the different pieces on the program.

The premiere of the Christmas cantata *This Day* took place on September 8, 1954. The composer Ralph Vaughan Williams (1872-1958), who also conducted that first performance, preferred his original Latin title *Hodie* and agreed with reluctance to use it only as a subtitle. As it turned out, the work has become generally known as *Hodie*. One critic characterized the work (written when the composer was in his eighties) as "music of old age in the truest sense, the final maturity of a great mind. It breathes a deep peace of soul."

Malcolm Arnold (b.1921) is a fluent and prolific English composer, best-known for his film score to *Bridge on the River Kwai*, one of some eighty such scores he has written. He has also composed a vast array of orchestral and chamber works, including seven symphonies and many concertos. A professional orchestral trumpeter in his early years, Arnold learned how to write brilliantly for the large ensemble in ways that are as enjoyable to play as they are to hear. A number of his works are based on traditional material; among these are arrangements of Christmas carols. In consultation with the composer, Christopher Palmer compiled this score from several sources: the 1952



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feature film *The Holly and the Ivy*; a television documentary entitled *Christmas Round-up*; and several carol arrangements Arnold contributed in 1960 to the "Save the Children" fund. The first performance of the *Fantasy* took place in 1991 during one of the London Symphony Orchestra's Christmas concerts at the Barbican Centre. The tunes include "The First Nowell" (arranged as a slow waltz), "I Saw Three Ships," "Away in a Manger," and, of course, "The Holly and the Ivy," which opens and closes the work. Arnold's gift for keeping familiar melodies recognizable, yet making them sound as if he had written them himself, is very much in evidence here.

During his all-too-few thirty-seven years, Georges Bizet (1837-1875), certainly best known for his opera *Carmen*, developed a mastery of the musical theater scarcely known in France before or since. He was commissioned to write a score of incidental music to accompany a play by Alphonse Daudet entitled *L'Arlésienne* ("The Woman of Arles") for an orchestra limited to twenty-six instruments. The show closed in three weeks, and none of the music critics even bothered to attend a performance. But the theater's conductor, Louis Reyer (himself a composer), declared the music a masterpiece. The play was set in Provence, and the music is full of Provençal color, partly from the use of traditional themes of the region. Bizet arranged four numbers from the score into an orchestral suite. After his death, a second suite was prepared by Ernest Guiraud. The last of its four numbers is the lively and colorful *Farandole*, which Guiraud as-

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sembled from several passages in Bizet's score, including a traditional melody, *March* of the Kings, widely known as a Christmas carol.

During John Williams's tenure as Pops Conductor (1980-1993), the touching carols of Alfred Burt became a tradition at Christmas Pops concerts. Before inoperable lung cancer cut short his life while he was in his early thirties, Burt was active as an arranger and performer for radio and television in southern California. For some years his father, the Reverend Bates G. Burt, had composed a new Christmas carol every year and distributed it to his friends as a Christmas card. Eventually Alfred began writing the music for lyrics provided by his father. The carols were frequently sung at Christmas parties around Hollywood (John Williams recalls that singing these songs was often the highlight of the party). Shortly after Burt's death in 1954, they were published by Shawnee Press and have grown steadily in popularity. One reason for this is that they deal with the sacred side of Christmas rather than the secular elements that fill most modern Christmas songs.

This year's program features a jazzy version of a familiar work, which in its original form has appeared many times on Christmas Pops programs. The productivity of Duke Ellington (1899-1974) for a half-century was so prodigious that even now it is all but impossible to survey his complete works, which are estimated to number about 2000. Among them is an arrangement of perhaps the world's most famous ballet score, Tchaikovsky's *The Nutcracker*. "Peanut Brittle Brigade" is Ellington's upbeat reworking of the famous March of the Children in Act I.

The German composer Engelbert Humperdinck (1854-1921) was an ardent devotee of Richard Wagner's music, and assisted him in preparations for the world premiere of his opera *Parsifal*. Humperdinck went on to write operas himself, of which the most successful, by any measure, was based on the familiar fairy tale recounted by the Brothers Grimm of Hansel and Gretel. The opera combined fantasy and tunefulness with Wagnerian symphonic elaboration—an unlikely combination, but one that worked in this piece.

Operas, ballets, and films often have a Christmas theme. The ballet *The Nutcracker*, with its story of Christmas gifts and magical transformations, has become a seasonal tradition a century after Peter Ilyich Tchaikovsky (1840-1893) composed it. A popular element in many Christmas stories, including *The Nutcracker*, is that of toys coming to life. The "Parade of the Wooden Soldiers" by Leon Jessel (1871-1942), a German composer of operettas and light music, evokes the charming image of toy soldiers coming to life and parading, with stiff-legged gait, across the stage. More recently, the scores by Boston Pops Laureate Conductor John Williams (b.1932) for *Home Alone* and *Home Alone* 2 evoke not only energetic slapstick, but also the longing for family togetherness at Christmas time. Scoring these movies gave Williams the opportunity to compose brand-new Christmas songs. Two of these, "Somewhere in My Memory" and "Merry Christmas, Merry Christmas," both with lyrics by Leslie Bricusse (b.1931), are included in this year's holiday concerts.

-from notes by Steven Ledbetter

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WILL LEBOW

An actor at the American Repertory Theatre in Cambridge, Will LeBow appeared at Symphony Hall during the 1980s in the Boston Symphony Youth Concerts' productions of *Le Bourgeois Gentilhomme*, *Don Quixote*, and *Sutter's Gold* and returned in July 1999 to narrate "Casey at the Bat." At ART, Mr. LeBow has appeared in more than thirty productions, in such roles as Hjalmar in *The Wild Duck*, Schlemiel

in Schlemiel the First, the Father in Six Characters in Search of an Author, Argan in The Imaginary Invalid, Sagot in Picasso at the Lapin Agile, and Shylock in The Merchant of Venice directed by Andrei Serban. A veteran of the local voice-over industry, Mr. LeBow can be heard anywhere from WGBH's "People Century" narrations to the more sophisticated perspective of Chili's "Fageeta Guy." In addition, Will LeBow can be "seen" each week on television as Stanley, the good doctor's best pal on Comedy Central's animated series "Dr. Katz: Professional Therapist."

RONALD KNUDSEN

A member of the Boston Symphony Orchestra violin section since 1965, Ronald Knudsen holds the Edgar and Shirley Grossman chair. Before coming to Boston, Mr. Knudsen was a member of the Baltimore and Detroit symphony orchestras. He received his early musical training in Minneapolis, and from 1952 to 1959 studied with violinist William Kroll at the Peabody Conservatory of Music in Baltimore. In 1958 he was a fellowship student at the Tanglewood Music Center,

where he was concertmaster and soloist with the TMC Orchestra. Mr. Knudsen has been heard frequently in the Boston area as soloist and in chamber music programs. He has been soloist with the Boston Pops Orchestra and the symphony orchestras of Brockton, Newton, Wellesley, and Worcester. Original violinist of the new music ensemble Collage, Mr. Knudsen also helped to found the Curtisville Consortium in 1970; he is currently music director of that ensemble. He is a former faculty member of the Boston University Tanglewood Institute and the All Newton Music School, and is currently a member of the latter's board of directors. Mr. Knudsen has also been active in community orchestras in the Boston area. From 1970 to 1988 he was active both as concertmaster and conductor of the Brockton Symphony Orchestra, and from 1982 to 1995 he served as music director of the Newton Symphony. In the summer of 1995 he was invited by the newly formed New Philharmonic Orchestra to be its music director; his work with that ensemble has earned public acclaim. Ronald Knudsen has conducted Boston Pops concerts on many occasions since his debut in June 1990, when he led concerts featuring his son, BSO cellist Sato Knudsen, as soloist.



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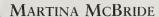
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In the fall of this year, Martina McBride was named Country Music Association Female Vocalist of the Year. She also released the album *Emotion*, which includes "I Love You," the chart-topping single heard in the film *The Runaway Bride*. The recording is the latest installment in a career that has repeatedly leapt to new heights. Martina spent her childhood on her family's 400-acre farm in Sharon, Kansas. During

her childhood and teenage years, she sang with her family's band, the Schiffters, and spent a short time performing in a local rock band. In 1991 Martina hit the road with Garth Brooks, selling T-shirts while her husband John worked on the production team. By the following year, however, she was Garth Brooks's opening act, having landed a record deal with RCA Records and released her debut album, The Time Has Come. On the strength of the title cut and "Cheap Whiskey," Martina McBride was heralded as an explosive new country vocalist. Her 1993 album The Way That I Am yielded the hit "My Baby Loves Me" as well as "Life No. 9" and the controversial "Independence Day." This song about an abused wife went on to win the Country Music Association's Video of the Year award and helped The Way That I Am become Martina's first platinum album. In 1995 Martina released her third album, the platinum Wild Angels, which contained the hit "Safe in the Arms of Love" and the title track, her first No. 1 single. The album earned her a nomination for CMA Female Vocalist of the Year, and in November 1995 she became a member of the Grand Ole Opry. The 1997 album Evolution has been certified double platinum. It contains the duet with Clint Black, "Still Holding On," the No. 1 Adult Contemporary hit "Valentine," with pianist Jim Brickman, and the No. 1 country hit "A Broken Wing." Her holiday album White Christmas is a collection of holiday favorites, including "O Holy Night," "Away in a Manger," "Silent Night," "Have Yourself a Merry Little Christmas," and the title tune.

TAKE 6

The award-winning Christian a cappella sextet Take 6 (Alvin Chea, Cedric Dent, Joey Kibble, Mark Kibble, Claude V. McKnight III, and David Thomas), with their jazz harmonies, original songs, and vocal pyrotechnics, broke new ground in the 1980s, paving the way for the popular revival of R&B vocal groups. The group evolved from the Gentlemen's Estate Quartet, founded by Claude McKnight while he was in college. After adding two members, the group performed under the name Alliance. In 1987 they signed a

recording contract, and the group name was changed to Take 6. Their eponymous debut album, released in 1988, won two Grammy Awards and resulted in top ten appearances on both the Billboard Contemporary Jazz and Contemporary Christian Charts. Beginning with their second album, So Much 2 Say, the group added instrumentation to their purely a cappella sound. He Is Christmas, Join The Band, and Brothers

continued their streak of success, and Take 6 amassed a total of seven Grammys and eight Dove awards. Their 1998 release, *So Cool*, brought the group back to its *a cappella* origins. Their second Christmas album (and eighth career release on Reprise Records) is entitled *We Wish You a Merry Christmas* and includes such seasonal favorites as "Joy to the World," "Silver Bells," "The Christmas Song," and "We Wish You a Merry Christmas/Carol of the Bells." Take 6 has toured worldwide and has appeared on various television entertainment programs as well as in commercials. They have recorded or performed with a variety of artists, including Patti Austin, Ella Fitzgerald, Don Henley, Al Jarreau, Quincy Jones, k.d.lang, Branford Marsalis, Johnny Mathis, Dianne Reeves, Kenny Rogers, Phoebe Snow, and James Taylor. In 1993 they appeared with Marvin Hamlisch and the Boston Pops Orchestra in an "Evening at Pops" concert entitled "Showstoppers."

KELLY KADUCE

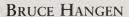
Winner of the 1999 Metropolitan Opera National Council Auditions, soprano Kelly Kaduce began her 1999-2000 season singing Donna Elvira in *Don Giovanni* on tour across the United States with the Western Opera Theater. She spent the summer of 1999 with Glimmerglass Opera, where she created two roles in the trilogy *Central Park*. Other operatic roles have included Dido in *Dido and Aeneas*,

Musetta in *La bohème*, Lauretta in *Gianni Schicchi*, and the Widow in Dominick Argento's *The Boor*, all with Boston University Opera Theater. With the Ohio Light Opera, she has sung both Josephine in *H.M.S. Pinafore* and Pepi in *Wiener Blut*. Among her orchestral credits are Mahler's Symphony No. 2, Barber's *Prayers of Kierkegaard*, Berg's *Seven Early Songs*, and Argento's *Casa Guidi*. A graduate of St. Olaf College (Minnesota) and Boston University, Kelly Kaduce made her Boston Pops debut in May 1999.

JERRY KISSEL

Jeremiah Kissel is delighted to be part of the Boston Pops' 1999 holiday celebrations. He has been a member of the American Repertory Theater in Cambridge, the West Side Repertory Theater in New York City, and the State Shakespearean Theater of Maine at Monmouth. For two decades he has appeared on stages throughout the Boston area, performing everything from Chekhov, Shaw, and Shakespeare to

Shear Madness, and earning the first annual Boston Actor Award at the Eliot Norton Ceremonies in 1990. Jerry's experience with Dr. Seuss includes nightly dramatic readings of "Yertle," "The Lorax," and "The Big Brag" to his five-year-old son Caleb.



A frequent Boston Pops guest conductor, Bruce Hangen is currently Artistic and General Director of the Portland Opera Repertory Theatre (P.O.R.T.) of Portland, Maine. He also founded the company, which had its inaugural performances in July 1995 and has been well-received by the press and public alike. Concurrently, Mr. Hangen also holds the positions of Artistic Director and Principal Conductor of the

Indian Hill Music Center and Symphony Orchestra (Littleton, Massachusetts), Acting Associate Conductor of the Utah Symphony, and Guest Conductor of the Kansa.s City (Missouri) Symphony. During the 1995-96 season, Bruce Hangen served as Conductor Laureate of the Omaha Symphony Orchestra, concluding his twelve-year affiliation with that orchestra (nine years as Music Director and Conductor and three as Artistic Director). As music director, Mr. Hangen initiated and oversaw the expansion of the orchestra's activities, including the doubling of its classical series concerts, the expansion of the pops programs, and the creation of such new programs as the "Magic of Christmas" concerts, "Celebrate Creativity" educational programs, "West Meets West" commemoration of Omaha's Native American population, plus full orchestra tours, Kinderkonzerts, and a contemporary music festival. Responsible for many commissions, he has led more than two dozen world premiere performances. With the Omaha Symphony, he conceived and performed many events, such as a fully-staged production of Orff's Carmina burana, in collaboration with other performing arts organizations.

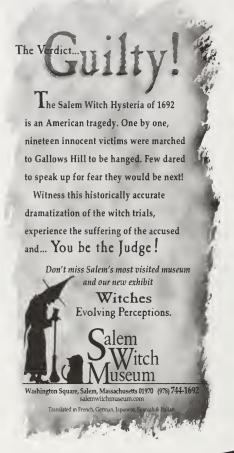
Bruce Hangen maintains a busy schedule guest conducting many of the country's most important orchestras, including the New York Philharmonic, Minnesota Orchestra, Baltimore Symphony, Pittsburgh Symphony, San Francisco Symphony, and Atlanta Symphony. He has also conducted orchestras in other U.S. cities, including Syracuse, Houston, Birmingham, New Orleans, San Antonio, Hartford, and New Haven. He has had repeat engagements with the Tulsa and Rochester philharmonics, the Grand Rapids and Spokane symphony orchestras, and the Boston Pops and Boston Pops Esplanade orchestras (with which he has appeared more than 100 times since 1979). Bruce Hangen served for ten seasons (1976-86) as music director and conductor of the Portland (Maine) Symphony. His earlier background includes six years with the Denver Symphony, as assistant and associate conductor, four years as music director of the Arapahoe Chamber Orchestra in Denver, six summers as assistant conductor of the Colorado Philharmonic (now the National Repertory Orchestra), and positions as assistant conductor of the Syracuse Symphony and Buffalo Philharmonic and faculty conductor at the Eastman School of Music. A graduate of the Eastman School of Music with a major in conducting, Bruce Hangen was a conducting fellow at the Tanglewood Music Center for two summers. He was awarded an honorary doctorate from the University of New England, and in Omaha he received the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision. He maintains a strong commitment to education in the arts by serving as an involved overseer of his own orchestra's programs and by appearing as guest conductor with many youth orchestras, festivals, and camps throughout the country. Born in Pottstown, Pennsylvania, Bruce Hangen was raised in Great Falls, Montana, and currently resides in Massachusetts.



GLORIÆ DEI CANTORES Elizabeth Patterson, Director

Gloriæ Dei Cantores has toured twenty-three countries in Europe, Asia, and North America, sings in eighteen languages, and has received extensive critical acclaim for its performances of sacred choral music of all styles from the eleventh through twentieth centuries. It is one of the few choirs critically acclaimed for its rendition of Gregorian chant. This is the fourth year

that Gloriæ Dei Cantores has performed on the Boston Pops Esplanade Orchestra's holiday tour. Highlights of the choir's extended international performance history include the 900th anniversary celebration of Saint Mark's Basilica, Venice; Rockefeller Center Tree Lighting Ceremony, New York; performances in the Great Hall of the Conservatory, Tchaikovsky Hall, and the Hall of Columns in Moscow; Kapella Hall in St. Petersburg; St. John's Smith Square in London; and performances at Rocke-







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feller University in New York City and at Jordan Hall and Symphony Hall in Boston. The choir's new holiday compact disc, *Sing Noel*, features several recording premieres, including Ralph Hunter's arrangement of "Sing Noel," "A Christmas Garland," and arrangements of "Cantique de Noël" and "O Little Town of Bethlehem" by Bruce Saylor, as well as popular holiday tunes. The choir, based in Cape Cod, Massachusetts, consists of forty men and women, aged eighteen to sixty, from a wide variety of occupations, denominations, and musical backgrounds. Under the direction of Elizabeth Patterson since 1988, Gloriæ Dei Cantores has achieved musical expertise and international renown. Ms. Patterson has experience as a musical educator and has also gained recognition for her extensive contributions in the area of Gregorian chant, through performances of chant with Gloriæ Dei Cantores, and by co-authoring a book on the subject, *The Sound Eternal*. The twenty-eight digital recordings by Gloriæ Dei Cantores are available from Paraclete Press (telephone 1-800-451-5006; e-mail: order@paraclete-press.com) and from Helicon Records (telephone 914-747-7590).

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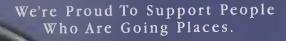
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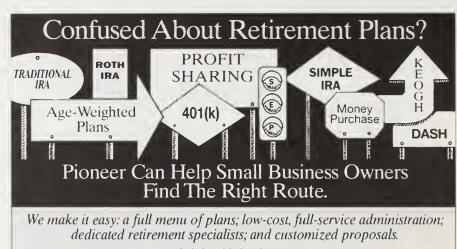
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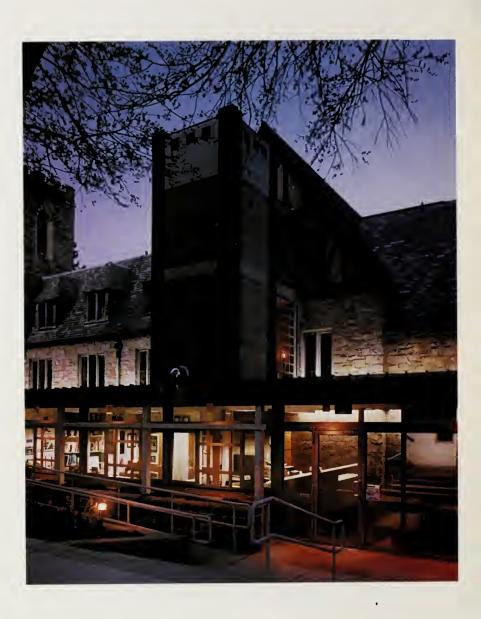
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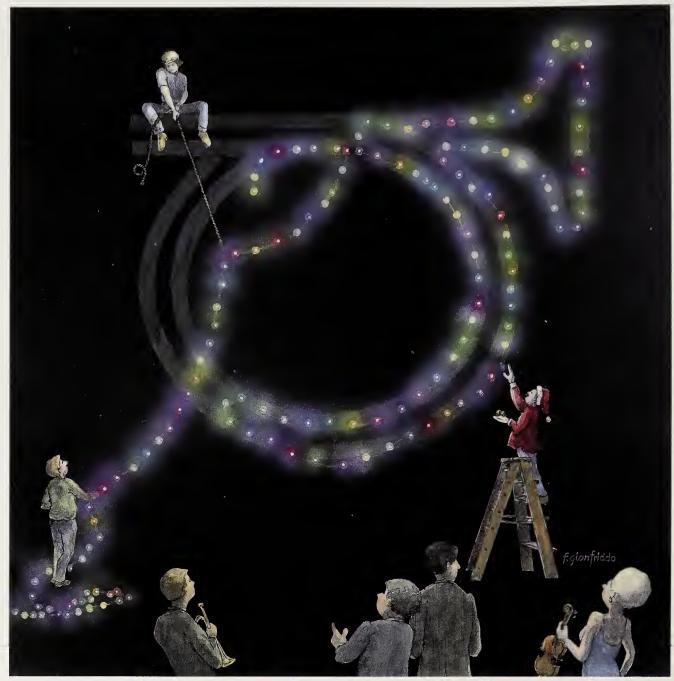
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Wednesday, December 15, 1999

Holiday Greetings!

It's my pleasure, on behalf of the Boston Symphony Orchestra and the A Company Christmas at Pops Committee, to welcome you to the sixteenth annual A Company Christmas at Pops. We're delighted that you've made this evening part of your holiday season celebrations.

Over the course of the past sixteen years, the corporate community has played a critical role in supporting the Orchestra and its programs through its involvement with A Company Christmas at Pops. Your continued, generous support of this annual benefit allows us to share the spirit of the season with 200 children who attend every year as our guests. Tonight we are pleased to welcome children from Catholic Charities, the Colonel Daniel Marr Boys and Girls Club of Dorchester, Epiphany School, The John D. Philbrick School, The Home for Little Wanderers, Nativity Preparatory School, Robert F. Kennedy Children's Action Corps, and the Samuel W. Mason School.

Tonight, Keith Lockhart has planned a special Christmas program of your holiday favorites, featuring the Tanglewood Festival Chorus, 'Twas the Night Before Christmas, and a newly commissioned piece, How the Grinch Stole Christmas, based on the famous Dr. Seuss story. As always, you'll see surprise guests and some familiar faces grace the stage throughout the evening.

Thank you for being part of this great holiday tradition – we look forward to seeing you again next year. Best wishes for the holidays and have a happy and healthy New Year!

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Without a wide range of corporate partnerships, the history of the Boston Symphony Orchestra could not have been written and could not continue. It was only through the vision and financial support of a Boston business leader, Henry Lee Higginson, that the Boston Symphony Orchestra was founded in 1881. From the early patronage of Mr. Higginson's era, to today's market-responsive sponsorships of special events and educational programs, corporations have discovered compelling reasons to collaborate with the BSO. Some enjoy the unique client and employee entertainment opportunities offered by the Boston Symphony, Boston Pops, and Tanglewood concert seasons; some are interested in helping to strengthen the community through annual support of BSO youth and educational programs; and others create unique marketing opportunities that link their brand and services to the luster of the Boston Symphony Orchestra. Internationally recognized corporations value the benefits of customized sponsorships. We invite more companies from Boston and around the world to join those that are already involved, in order to strengthen this corporate partnership that means so much to so many.



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The A Company Christmas at Pops Committee gratefully acknowledges

Martignetti Companies for their sponsorship of the pre-concert reception,

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Our special thanks to the following in-kind donors for making tonight's event a success:

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With gratitude to the Boston Symphony Association of Volunteers and the dedicated staff and crew at Symphony Hall.



CHILDREN'S PROGRAM 1999

The Children's Program is a wonderful way for corporations to share the spirit of the holiday season with children from some of the hardest-working children's service organizations in Boston. Each year, 200 children are guests of the corporate community at this event. Earlier tonight, they dined at the Sheraton Boston, received gifts from Santa, and now join us for the festivities. We are delighted to welcome our guests this evening from the following organizations:

Catholic Charities:
El Centro del Cardenal
Emmanuel House
Haitian Multi-Service Center
Labouré Center
St. Ambrose Family Inn

Colonel Daniel Marr Boys and Girls Club of Dorchester

Epiphany School

The Home for Little Wanderers

The John D. Philbrick School

Nativity Preparatory School, Roxbury

Robert F. Kennedy Children's Action Corps

The Samuel W. Mason School





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The A Company Christmas at Pops Committee gratefully acknowledges
Sheraton Boston Hotel
for hosting the Children's Program dinner
and TJX Companies, Inc.
for their donation of 200 gift certificates for the children.

We wish to express our gratitude to the following organizations and individuals for generously sponsoring the attendance of the 200 children participating in the Children's Program this evening:

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Catholic Charities, the social service agency of the Archdiocese of Boston, is the largest provider of services in the Commonwealth. Last year, 182,000 people were served. This means that one person out of every ten living in the Commonwealth received assistance from Catholic Charities. More than 60% of those served were non-Catholic. The agency consistently provides high-quality, efficient, comprehensive programs and services, delivered in a spirit of faith, that make a difference in the lives of people of all faiths. Tonight, we are pleased to welcome children from five of Catholic Charities' 52 service sites -- El Centro del Cardenal in the South End, Emmanuel House in Roxbury, the Haitian Multi-Service Center and St. Ambrose Family Inn in Dorchester, and the Labouré Center in South Boston.

THE COLONEL DANIEL MARR BOYS AND GIRLS CLUB OF DORCHESTER

The Colonel Daniel Marr Boys and Girls Club opened in 1974 to offer important programs and to provide the necessary services to meet the needs of the youth in Dorchester. Initially, the Club operated on an annual budget of \$100,000. Today, the annual operating budget is nearly \$1.5 million and the agency registers more than 2,500 kids each year. Its mission statement reads, in part – "To meet the needs of children of all races and ethnic backgrounds, from in and around Dorchester, by providing structure and opportunities which promote healthy growth and development, so that each child may reach their full potential." The agency is presently conducting a capital campaign to expand its facilities and programming. The Paul R. McLaughlin Youth Center will be built adjacent to the existing facility.

EPIPHANY SCHOOL

Epiphany School is an independent, tuition-free middle school for children of low-income families from Boston neighborhoods. We admit children of diverse faiths, races, cultures, and cognitive profiles, believing in the Episcopal tradition that we find God in and through each other's presence. Epiphany's small classes, individualized curricula, and extended school days (12 hours) provide

rigorous academic, moral and social instruction to help our students thrive. We are a school that never gives up on a child.

THE JOHN D. PHILBRICK SCHOOL

The John D. Philbrick School is a small elementary school built at the turn of the century. It has always maintained the importance of music education in its curriculum. It has the only elementary school band in the city and the school has been involved in partnership with the Boston Symphony Orchestra for the past several years through an affiliation with the Boston Music Education Collaborative. For the past two years, we have had the distinct pleasure of having the distinguished Pops Conductor, Keith Lockhart, as the godfather to our fourth grade class. At the annual Spring Concert at Jordan Hall last year, the fourth grade class performed with Mr. Lockhart conducting. It was a great thrill for all of the students.

THE HOME FOR LITTLE WANDERERS

On January 1, 1999, The New England Home for Little Wanderers, founded in 1865, merged with Boston Children's Services, founded in 1799, to become a new organization – The Home for Little Wanderers. At once Boston's "newest," "oldest," and largest family service agency. The Home is a dynamic organization providing a comprehensive continuum of health and welfare services to over 10,000 of New England's most vulnerable children and families through more than 30 residential, special education, community-based, and system reform programs. Our mission is to ensure the healthy growth and development of children and families leading to their eventual independence by supporting, restoring, or creating a family living environment that best nurtures each child.

NATIVITY PREPARATORY SCHOOL A JESUIT LEARNING CENTER

Nativity Preparatory School is a Jesuit middle school dedicated to providing a quality, tuition-free education to boys of all faiths from low-income families living in Boston. Staffed mostly by full-time volunteers, Nativity offers a rigorous education that includes a full day of classes, extracurricular activities, an evening study program, Saturday field trips, and a summer camp. The goals of the school are to prepare students for admission to quality high schools and the challenges of a college education. As a tuition-free school, Nativity Prep relies entirely upon private donations for its operating funds.



ROBERT F. KENNEDY CHILDREN'S ACTION CORPS

The Robert F. Kennedy Children's Action Corps, established in 1969 as a tribute to Senator Robert Kennedy, is a private non-profit child-welfare agency. In 12 residential and outreach programs across Massachusetts, the RFK Children's Action Corps provides quality care, treatment, and education for troubled children ages 6 to 18. Our goal is to help children develop into healthy, positive adults.

THE SAMUEL W. MASON SCHOOL

The Samuel W. Mason School is nationally recognized by the United States Department of Education as a Blue Ribbon School of Excellence. Twice winner of the Boston Management Consortium's Management Excellence Award, and winner of the Boston Plan for Excellence Award, the Mason School has also been honored as a semifinalist in the Ford Foundation/Kennedy School of Government Award Program. It has been designated as a mentor school by the Massachusetts Department of Education in both 1995 and 1996 for innovative programs. The Samuel W. Mason School is proud to host more than 200 visitors annually.



Tonight's Menu

A Company Christmas at Pops

December 15, 1999

Presented by Gourmet Caterers

Shrimp Truffle
Purée of Parsnip with Shrimp
Drizzled with Truffle Oil
Garnished with Frisée

Herb Roasted Tenderloin of Beef Tarragon Devonshire Cream on a Bed of Pea Tendrils

Golden Beet and Arugula with Cranberry Vinaigrette

Roasted Tomato and Asparagus Tips

Hearty Cranberry and Pecan Roll with Creamery Butter

Homemade Spoon Bread Pudding with Toasted Coconut and Callebaut Ganache

Coffee is available at table locations; please ask your server. Balcony coffee service is available in the Cabot-Cahners Room.

Tonight's pre-concert reception was generously sponsored by the Martignetti Companies.



KEITH Lockhart



Timeline History of the Boston Pops

1885

Emulating continental garden concerts, the BSO establishes the first Promenade Concert at the old Boston Music Hall. It's the start of a great American musical tradition.

1899

The Promenade Concerts become more "American" with more American music and the adoption of John Philip Sousa's "The Stars and Stripes Forever!" as its regular grand finale.

1900

With the infusion of more "popular" American music in its programs, the Promenade Concerts are now officially known as the "Pops."

1930

After several decades of European conductors, the BSO appoints American-born Arthur Fiedler, a violist in the orchestra, to take up the baton.

For the next 50 years, Maestro Fiedler reshapes the Pops for the twentieth century, bringing music to the east bank of the Charles River with free Esplanade Concerts, and rousing audiences with symphonic jazz and Broadway hits.

1935

Maestro Fiedler leads the Pops, under the name "The Boston Pops Orchestra," in its first recordings. "Jalousie" becomes the first orchestral record to sell more than a million copies.

1952

Arthur Fiedler continues to propel the Boston Pops into the national and international limelight with local radio broadcasts and ...



In February 1995, Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fifth Pops season. Mr. Lockhart has conducted more than 300 concerts: made thirty-four television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led ten national tours and his first overseas tour with the Boston Pops Esplanade Orchestra.

In 1996, Keith Lockhart and the Boston Pops Orchestra signed a fouryear, six-album exclusive recording contract with RCA Victor, the orchestra's original recording label, for which Arthur Fiedler made many hit recordings. In June 1999, Mr. Lockhart and the Boston Pops Orchestra released their fifth album in this series, a celebration of American patriotism entitled A Splash of Pops. Mr. Lockhart's first four RCA Victor albums with the Boston Pops Orchestra -Runnin' Wild: The Boston Pops Play Glenn Miller, American Visions, The Celtic Album, and Holiday

Pops – all received critical and popular acclaim.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Minnesota Orchestra, the Montreal Symphony, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra. Notable recent engagements include concerts with the Utah Sym-

phony; his first major opera production, Douglas Moore's The Ballad of Baby Doe, with the Washington (D.C.) Opera; the Cincinnati Chamber Orchestra's New York debut at Town Hall; and guest conducting debuts with the New York Philharmonic, Vancouver Symphony, San Francisco Symphony, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Symphony Orchestra, St. Paul Chamber Orchestra, Dallas Symphony, and Philadelphia Orchestra. Engagements this season include a debut with the Houston Symphony.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the **Boston Music Education** Collaborative. Mr. Lockhart holds honorary doctorates from the Boston Conservatory, awarded in 1996, and Northeastern University, awarded in June 1998.

THE BOSTON POPS **O**RCHESTRA

THE BOSTON POPS **ORCHESTRA**

KEITH LOCKHART

Conductor Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

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HARRY ELLIS DICKSON

Associate Conductor Laureate

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- § Frank Powdermaker
- Participating in a system of rotated seating
- § Substituting
- ‡ On sabbatical leave

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1969

...with "Evening at Pops" on national public television.

1976

The popularity of the Boston Pops grows unabated. A special bicentennial program on the Esplanade draws more than 400,000 people.

1980

Following Fiedler's death in 1979, the BSO appoints a new conductor, John Williams, an American composer of popular film scores including "Star Wars."

John Williams preserves the Pops' musical excellence with new compositions, touring, and best-selling recordings.

1993

John Williams assumes the title of Laureate Conductor.

1995

Keith Lockhart raises the baton for a new generation of Boston Pops

1996

The Boston Pops has much to celebrate: more than a century of rich musical traditions, the 13th year of A Company Christmas at Pops, and a \$5 million endowment for the Boston Pops Conductor's Chair from Julian and Eunice Cohen.

On the heels of "Runnin' Wild," the first recording by Keith Lockhart and the Boston Pops Orchestra, RCA Victor releases "American Visions" and the orchestra records "The Celtic Album."

1998

The fourth Keith Lockhart/Boston Pops Orchestra recording, "Holiday Pops," is released.

1999

"The Celtic Album" is nominated for a Grammy and the fifth Keith Lockhart/BPO recording, "A Splash of Pops," is released.

TONIGHT'S PROGRAM





TONIGHT'S **PROGRAM**



THE BOSTON POPS ORCHESTRA **KEITH LOCKHART,** Conductor

with

THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Wednesday evening, December 15, 1999, at 8 A COMPANY CHRISTMAS AT POPS

Prologue from Hodie (This Day)	Vaughan Williams
The Holly and the Ivy – Fantasy on Christmas Carols	Arnold-Palmer
A Christmas Carol	lves
Farandole from L'Arlésienne	Bizet
Go Tell It On the Mountain	tradRutter
A Visit from St. Nicholas ('Twas the Night Before Christmas) Text by Clement C. Moore BEN AFFLECK, narrator	arr. Reisman
A Christmas Greeting (The Carols of Alfred Burt) Come, Dear Children – All On a Christmas Morning – Caroling, Caroling – O, Harken Ye	arr. Courage
INTERMISSION	

Peanut Brittle Brigade from Duke Ellington's Nutcracker (after Tchaikovsky)	arr. Tyzik
Feliz Navidad: A Christmas Medley	arr. Hollenbeck
God Rest Ye Merry, Gentlemen	arr. Carmichael
The Christmas Song In memory of Mel Tormé	arr. Morley

How the Grinch Stole Christmas WILL LEBOW, narrator, and "SANTA'S HELPERS"

We Wish You a Merry Christmas

A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer - Have Yourself a Merry Little Christmas -Let It Snow! Let It Snow! - Winter Wonderland - Jingle Bells

Hague/Geisel-Troob

arr. Reisman

trad.-Harris

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

A MERRY LITTLE SING-ALONG

RUDOLPH THE RED-NOSED REINDEER

Words and music by Johnny Marks

Rudolph, the red-nosed reindeer, had a very shiny nose. And if you ever saw it, you would even say it glows.

All of the other reindeer used to laugh and call him names. They never let poor Rudolph join in any reindeer games.

Then one foggy Christmas Eve, Santa came to say: "Rudolph, with your nose so bright, Won't you guide my sleigh tonight."

Then how the reindeer loved him, As they shouted out with glee:

"Rudolph, the red-nosed reindeer, You'll go down in history!"

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

Words and music by Hugh Martin and Ralph Blane

Have yourself a merry little Christmas, let your heart be light; From now on, our troubles will be out of sight. Have yourself a merry little Christmas, make the Yuletide gay; From now on, our troubles will be miles away.

Here we are as in olden days, happy golden days of yore. Faithful friends who are dear to us, gather near to us once more.

Through the years we all will be together, if the Fates allow; Hang a shining star upon the highest bough, And have yourself a merry little Christmas now.

LET IT SNOW! LET IT SNOW! LET IT SNOW!

Words by Sammy Cahn Music by Jule Styne

Oh! the weather outside is frightful, But the fire is so delightful, And since we've no place to go, Let it snow! Let it snow! Let it snow!

It doesn't show signs of stopping, And I brought some corn for popping; The lights are turned 'way down low. Let it snow! Let it snow!

When we finally kiss goodnight, How I'll hate going out in the storm! But if you'll really hold me tight, All the way home I'll be warm.

The fire is slowly dying, And my dear, we're still good-bye-ing. But as long as you love me so, Let it snow! Let it snow!

WINTER WONDERLAND

Words by Dick Smith Music by Felix Bernard

Sleigh-bells ring, are you list'nin'? In the lane, snow is glist'nin'. A beautiful sight, we're happy tonight, walkin' in a winter wonderland!

Gone away is the blue-bird, here to stay is a new bird. He sings a love song, as we go along, walkin' in a winter wonderland!

In the meadow we can build a snowman, Then pretend that he is Parson Brown: He'll say, "Are you married?" We'll say, "No, man! But you can do the job when you're in town" –

Later on, we'll conspire, as we dream by the fire, To face unafraid, the plans that we made, walkin' in a winter wonderland!

JINGLE BELLS

Words and music by J. S. Pierpont

Dashing thro' the snow, in a one-horse open sleigh, O'er the fields we go, laughing all the way; Bells on bobtail ring, making spirits bright; What fun it is to ride and sing A sleigh-ing song to-night. – Oh!

Jingle bells, jingle bells, jingle all the way! Oh what fun it is to ride in a one-horse open sleigh-eigh! Jingle bells, jingle bells, jingle all the way! Oh what fun it is to ride in a one-horse open sleigh.

Oh what fun it is to ride in a one – horse o – pen sleigh!



GUEST ARTIST



BEN AFFLECK

At age twenty-seven, Ben Affleck is one of the youngest actor/writers in Hollywood, with his first script, Good Will Hunting – co-written with his School Ties co-star and childhood friend Matt Damon – capturing both an Academy Award and a Golden Globe for Best Original Screenplay. Directed by Gus Van Sant, Good Will Hunting earned nine Oscar nominations, including Best Picture. More recently, Mr. Affleck starred opposite Sandra Bullock in Forces of Nature and as Ned Alleyn in the Academy Award-winning Shakespeare in Love. He also stars in John Frankenheimer's Reindeer Games, and the upcoming romantic drama Bounce teams him with his Shakespeare in Love co-star Gwyneth Paltrow. Ben Affleck first came to prominence in 1997, when he starred in Kevin Smith's Chasing Amy and in Mark Pellington's Going All the Way, both of which pre-

miered at that year's Sundance Film Festival. Following Good Will Hunting, Mr. Affleck starred opposite Bruce Willis in the big-budget action movie Armageddon. He continues to balance supporting and starring roles in independent and studio pictures with work in such films as Kevin Smith's comedy Dogma, the upcoming Wall St. drama The Boiler Room, and Billy Bob Thornton's Daddy and Them. His previous film credits include Mall Rats, Cruz, Dazed and Confused, and School Ties. As a writer, Ben Affleck is working on two untitled projects with Matt Damon; the two are also producing their first film, The Third Wheel, through their Pearl Street Productions. On television, Mr. Affleck starred in NBC's "Against the Grain," as well as several television movies. As a child he starred in the PBS educational series "Voyage of the Mimi." Raised in Cambridge, Massachusetts, Ben Affleck currently resides in Los Angeles and New York. This is his first appearance with the Boston Pops Orchestra.



TANGLEWOOD FESTIVAL CHORUS AND NOTES ON THE MUSIC



TANGLEWOOD FESTIVAL CHORUS

Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan. In February 1998, singing from the General Assembly Hall of the United

John Oliver, Conductor

Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa conducted the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was

NOTES ON THE MUSIC

For this season's "A Company Christmas at Pops" program, Keith Lockhart has chosen a variety of selections – some of them old favorites, some new to the Pops, some traditional melodies, and some written by composers from this country and abroad – that express the sentiments of the season. Here are notes on some of the different pieces on the program.

The premiere of the Christmas cantata *This Day* took place on September 8, 1954. The composer Ralph Vaughan Williams (1872-1958), who also conducted that first performance, preferred his original Latin title *Hodie* and agreed with reluctance to use it only as a subtitle. As it turned out, the work has become generally known as *Hodie*.

During his all-too-few thirty-seven years, Georges Bizet (1837-1875), certainly best known for his opera *Carmen*, developed a mastery of the musical theater scarcely known in France before or since. He was commissioned to write a score of incidental music to accompany a play by Alphonse Daudet entitled *L'Arlésienne* ("The Woman of Arles") for an orchestra limited to twenty-six instruments. The show closed in three weeks, and none of the music critics even bothered to attend a performance. But the theater's conductor, Louis Reyer (himself a composer), declared the music a masterpiece. The play was set in Provence, and the music is full of Provençal color, partly from the use of traditional themes of the region. Bizet arranged four numbers from the score into an orchestral suite. After his death, a second suite was prepared by Ernest Guiraud. The last of its four numbers is the lively and colorful *Farandole*, which Guiraud assembled from several passages in

soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood. The chorus has collaborated with Seiji Ozawa and the BSO on numerous recordings and may also be heard on the RCA Victor discs A Splash of Pops and Holiday Pops with Keith Lockhart and the Boston Pops Orchestra, as well as on two Christmas albums – Joy to the World, on Sony Classical, and We Wish You a Merry Christmas, on Philips – with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. His recent appearances as a guest conductor have included performances of Mozart's Requiem with the New Japan Philharmonic, and Mendelssohn's Elijah and Vaughan Williams' A Sea Symphony with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and conducted the orchestra most recently in July 1998.

Bizet's score, including a traditional melody, *March* of the Kings, widely known as a Christmas carol.

During John Williams's tenure as Pops Conductor (1980-1993), the touching carols of Alfred Burt became a tradition at Christmas Pops concerts. Before inoperable lung cancer cut short his life while he was in his early thirties, Burt was active as an arranger and performer for radio and television in southern California. For some years his father, the Reverend Bates G. Burt, had composed a new Christmas carol every year and distributed it to his friends as a Christmas card. Eventually Alfred began writing the music for lyrics provided by his father. The carols were frequently sung at Christmas parties around Hollywood (John Williams recalls that singing these songs was often the highlight of the party). Shortly after Burt's death in 1954, they were published by Shawnee Press and have grown steadily in popularity. One reason for this is that they deal with the sacred side of Christmas rather than the secular elements that fill most modern Christmas songs.

The productivity of Duke Ellington (1899-1974) for a half-century was so prodigious that even now it is all but impossible to survey his complete works, which are estimated to number about 2000. Among them is an arrangement of perhaps the world's most famous ballet score, *The Nutcracker*, by Peter Ilyich Tchaikovsky (1840-1893). "Peanut Brittle Brigade" is Ellington's upbeat reworking of the famous March of the Children in Act I of the ballet.

- from notes by Steven Ledbetter

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A Company Christmas at Pops 1998 Review











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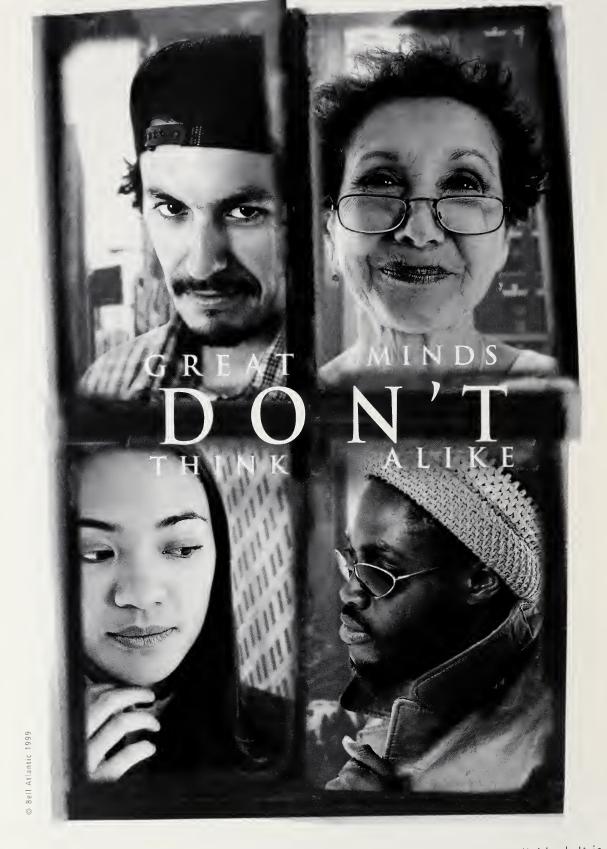
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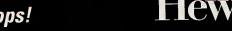
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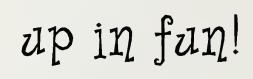
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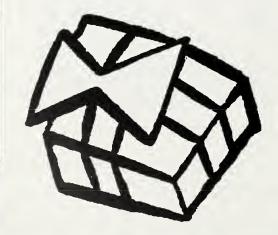


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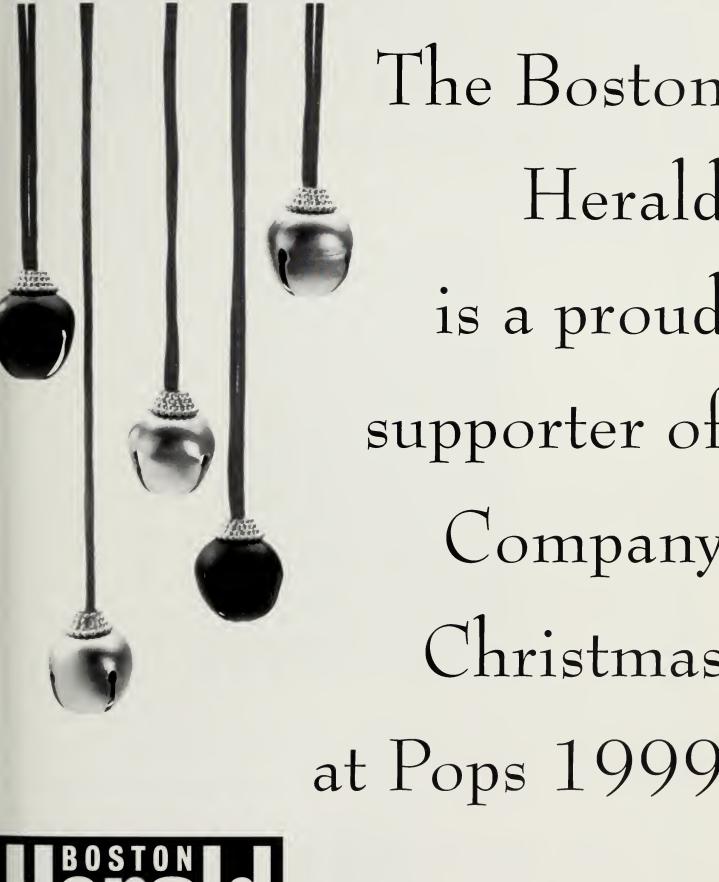
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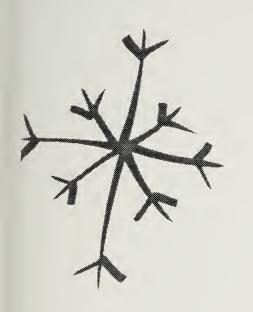
There's always something magical about this

time of year. Then again the Pops could make

April 15th seem like a major holiday.

Clarke Goward

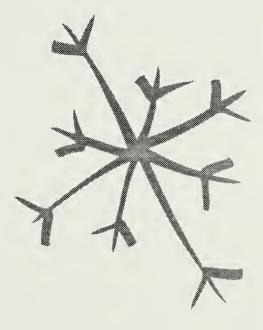
It just wouldn't be the holiday season without the Boston Pops. With that in mind, we invite everyone here this evening to join us in thanking the Pops for making this year as splendid as ever. Happy Holidays.



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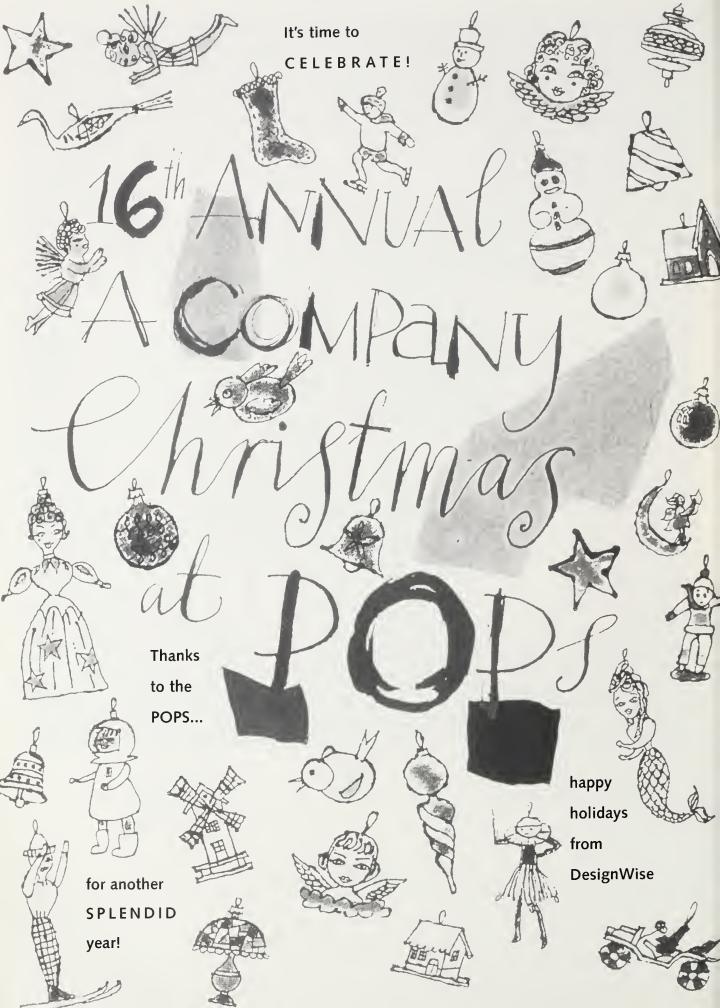
the answer is

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Underneath the mistletoe. (I saw Mommy kissing Santa Claus)

Up on the rooftop. (click, click, click)

All through the house. (not a creature was stirring)

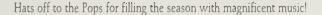
In the lane. (snow is glistening)

Away to the window. (I flew like a flash)

Upon the highest bough. (hang a shining star)

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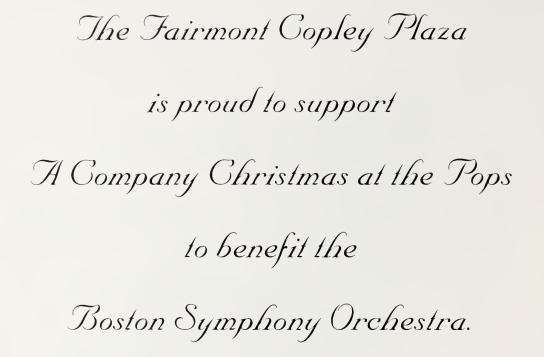
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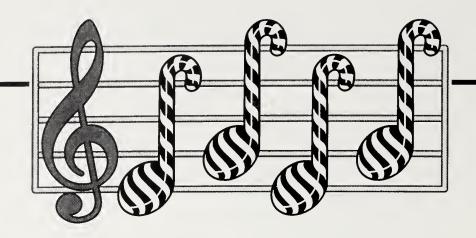
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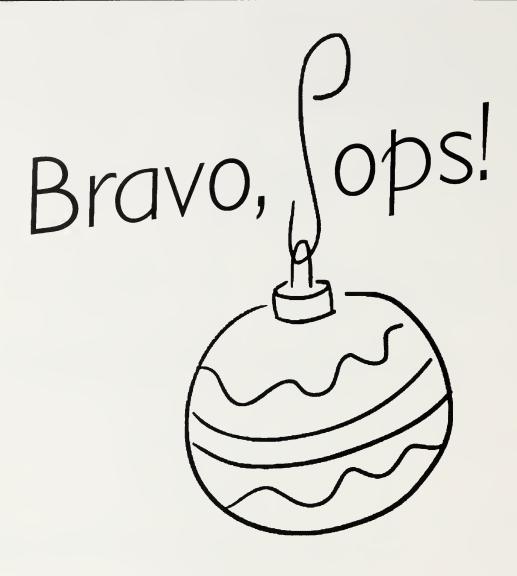
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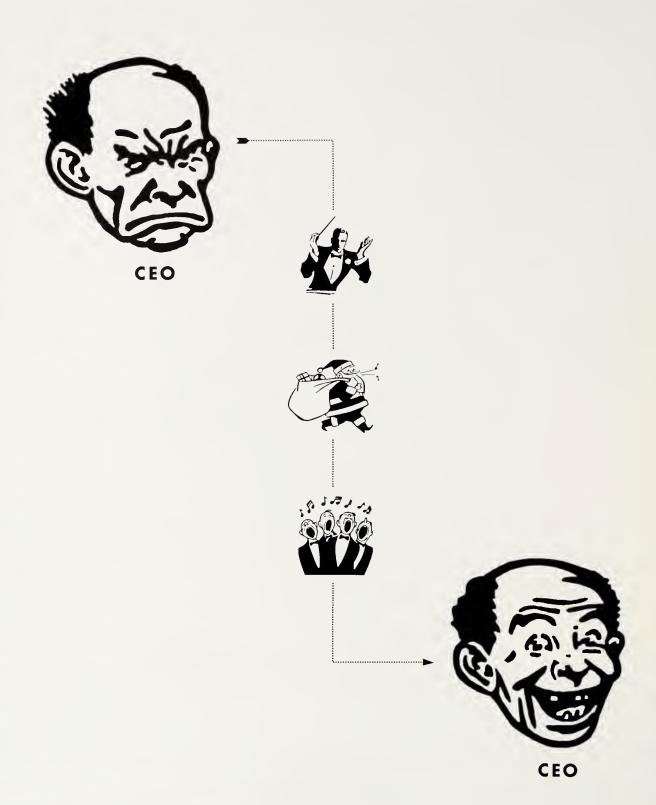
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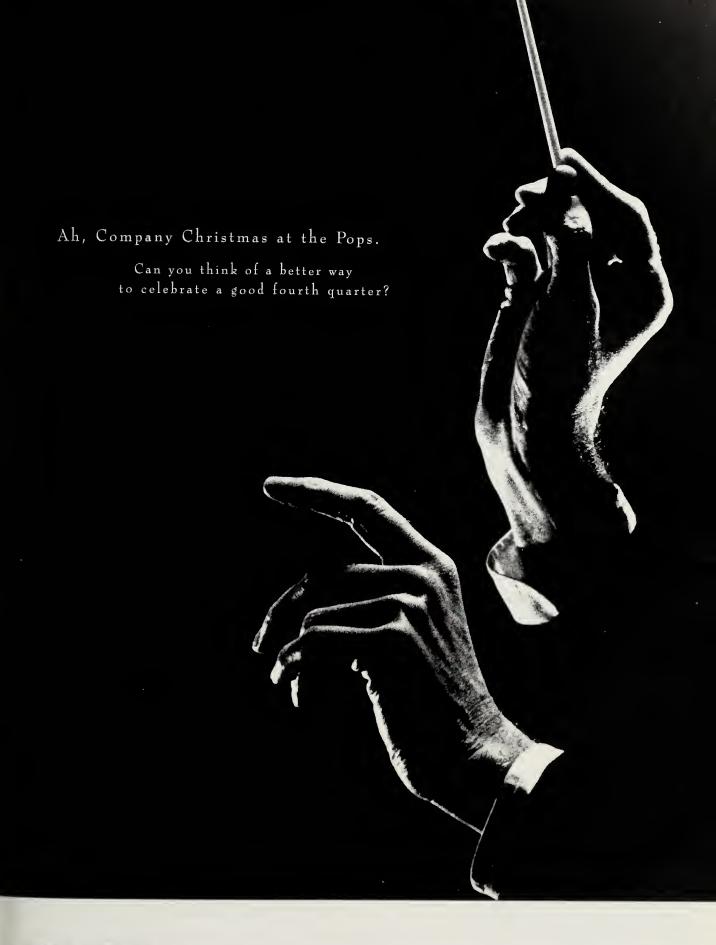


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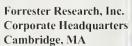
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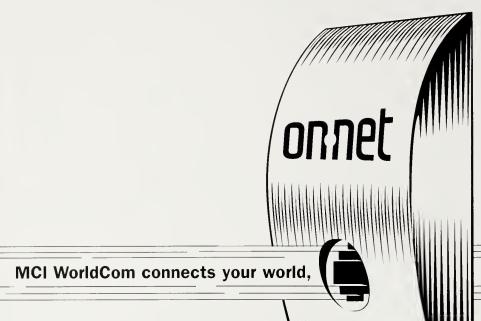


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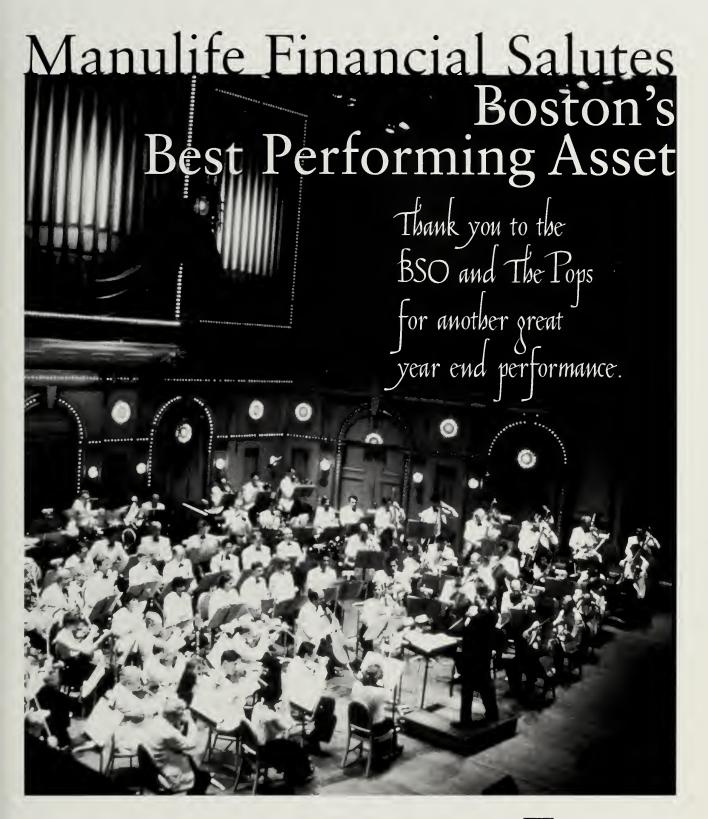
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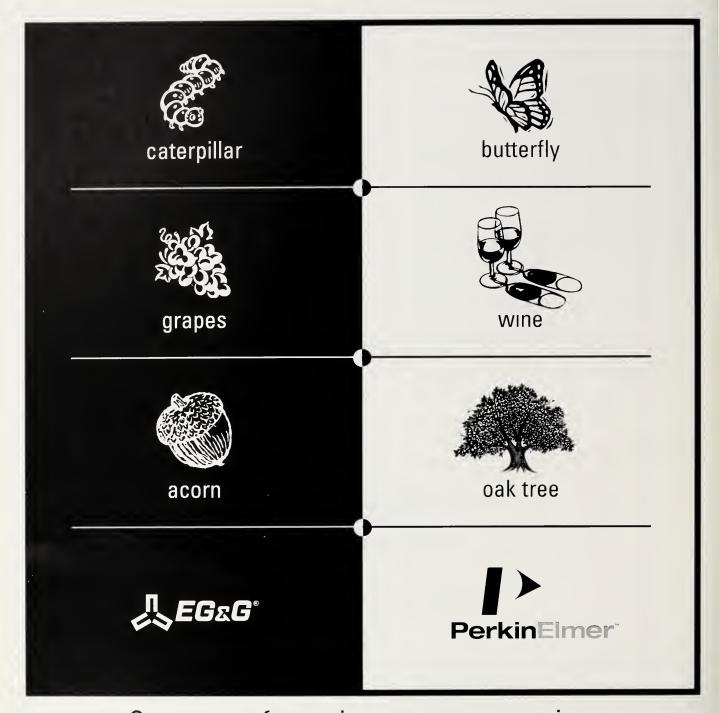
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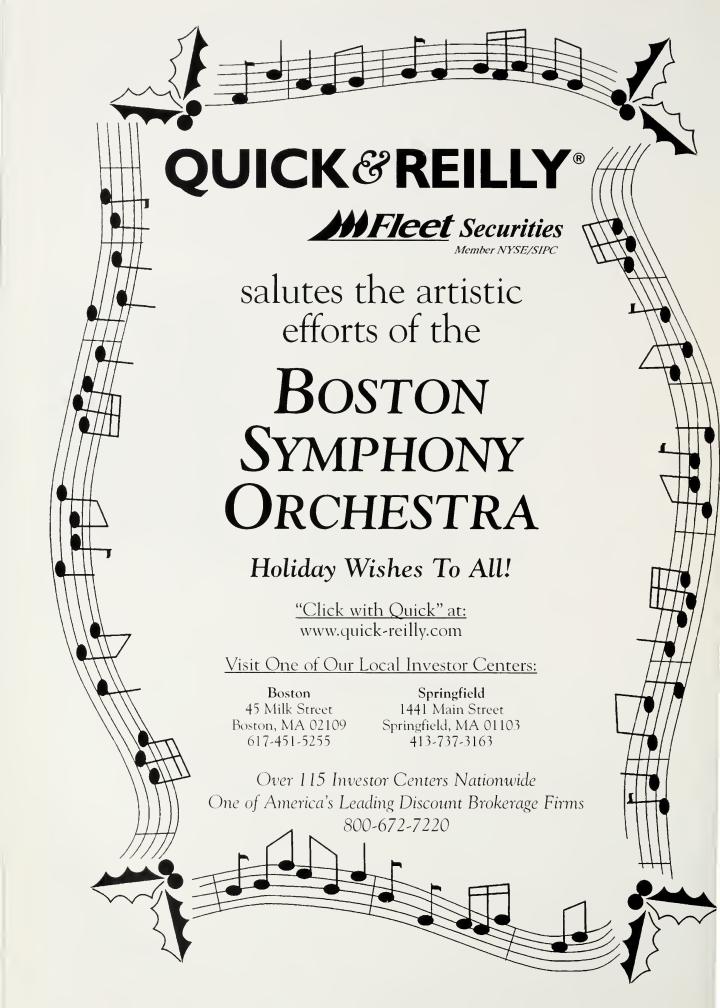
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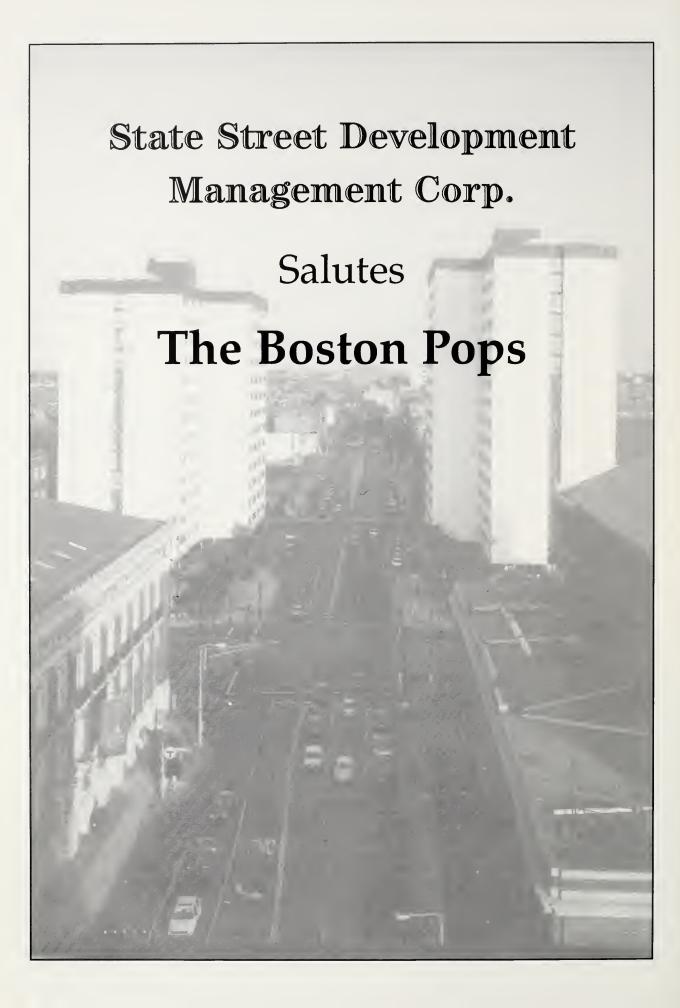
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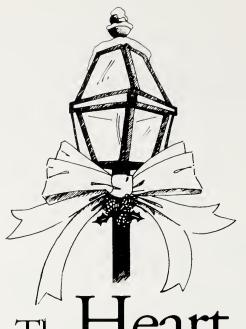
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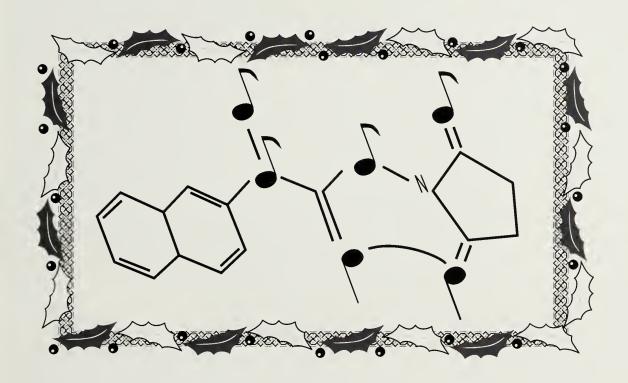
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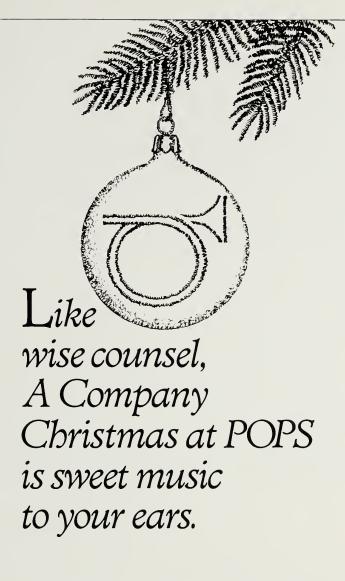
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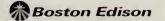
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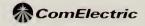


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